

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Chamber Strings

DAVID ZAFER

conductor

Walter Hall

Monday, November 30, 1987

8:00 PM

* * * * *

PROGRAM

Four Seasons

ANTONIO VIVALDI
(1678-1741)

Spring

Allegro

Largo

Allegro

Sheldon Grabke

Summer

Allegro non molto - Allegro

Adagio

Presto

Jared Erhardt

Autumn

Allegro

Adagio molto

Allegro

Paul Zafer

Winter

Allegro non molto

Largo

Allegro

Dean Marshall

* * * INTERMISSION * * *

Trauermusik

PAUL HINDEMITH
(1895-1963)

Langsam

Ruhig bewegt

Lebhaft

Sehr Langsam

Chorale: Für deinen Thron tret ich hiermit
(I stand before Thy throne)

Jonathan Craig, viola

Five Pieces for Chamber Orchestra, Op. 44, No. 4

PAUL HINDEMITH
(1895-1963)

Langsam

Langsam - Schnell

Lebhaft

Sehr Langsam

Lebhaft

Jayne Maddison, concertmaster

TONIGHT'S CONDUCTOR

DAVID ZAFER's performing career has included associate concertmaster, concertmaster and solo engagements with The Toronto Symphony, Hart House Orchestra, Baltimore Symphony, Stratford Festival Orchestra, and National Ballet of Canada Orchestra. He has been a Professor of violin at the University of Toronto since 1968 and, in addition, has given masterclasses at universities across Canada. Mr. Zafer has been a guest faculty member at both the Strathclyde International Violin Competition in Scotland and at the Menuhin School in England. He recently returned from a sabbatical leave, during which he performed in Poland and England.

* * * * *

NOTES

Four Seasons

ANTONIO VIVALDI

Antonio Vivaldi, though a prolific composer of operas, sacred music and chamber music, is noted above all for his more than five hundred concertos. Using the model established by Torelli, he developed and refined the solo concerto into a format which was adopted by many of his contemporaries. In his first two major sets of string concertos, he demonstrated both the rules governing concerto composition, and the power of invention which could override these rules. This was followed in 1725 by the publication of Il cimento dell'armonia e dell'invenzione (The Contest between Harmony and Invention), which represented the balance between these two elements, and effectively summed up the art of the Baroque solo concerto. Included in this set are the famous Four Seasons for solo violin, string orchestra and continuo.

As if to justify some of the more unusual musical features in these concertos, Vivaldi attached cue letters to the score, linking it to a set of four sonnets, which may have been written by the composer himself. So, for example, the point at which the sonnet entitled "Summer" describes the "cuckoo's voice" is matched in the music by the solo violin's descending thirds. The music, however, is completely convincing and effective without these programmatic

additions. It is a carefully balanced set of concertos with two, "Spring" and "Autumn", evoking a mood of pastoral serenity, while "Summer" and "Winter" are filled with violent contrasts and relentless, driving rhythms. Various musical features such as dance rhythms, pipe-like drones and flights of virtuosity for the solo violin are employed, providing a sense of variety, and demonstrating the composer's mastery of the genre.

Trauermusik

PAUL HINDEMITH

One of the most versatile musicians of the twentieth century, Paul Hindemith was noted as a composer, conductor, theoretician and violist. He was born in Germany in 1895 and completed his studies in the conservatory at Frankfurt at age twenty. His early career featured an appointment as director of the opera company in Frankfurt, and several years playing viola with the famous Amar String Quartet. In the 1930's, having openly opposed Hitler, he was condemned as "degenerate" by the Nazi regime, and forced to settle in the United States, where he taught at Yale for fifteen years. He died in Frankfurt in 1963. As a composer, he opposed the avant-garde style of contemporaries like Schonberg, insisting instead that all music should serve a social purpose. To this end, he developed the term "Gebrauchsmusik" (Utility Music) to describe compositions which fulfill a particular need in society.

A clear example of this concept can be seen in the Trauermusik (Music of Mourning) for solo viola and string orchestra. In January of 1936, while in London rehearsing for a performance of his Viola Concerto, Hindemith learned of the death of King George V. He was asked to compose an "in memoriam" tribute and was provided with a copyist and a room in which to work. The piece was completed the following day and was premiered by the BBC Symphony Orchestra (with Hindemith as soloist) just two days after the King's death. The haste of composition is not revealed in the music, which is among Hindemith's most profound and moving. It is divided into four movements, the last of which features a paraphrase (with solo viola decoration) of the old German chorale, "Before thy throne, O Lord, I step," which is more familiar in English-speaking countries as "Praise God from whom all blessings flow."

Five Pieces for Chamber Orchestra, Op. 44, No. 4

PAUL HINDEMITH

Hindemith wrote a large amount of music for educational purposes. The Five Pieces for Chamber Orchestra form the last part of his "Schulwerk," a collection of pieces with specific levels of difficulty for instrumental ensembles. The work's subtitle, "in the first position, for advanced players," suggests that, though the technical demands are limited, there is no deliberate compromise or simplification. The slow opening, filled with intense expressions, leads directly to a two-part second movement, the first of which is written in a Handelian style, followed by a polyphonic section with a vivacious, rhythmic drive. A polyphonic texture is also employed in the third movement, though here the rhythms are more varied and the imitative passages more intricate. It is contrasted with the evocative, melancholy character and slow interweaving voices of the fourth movement. The work ends with a lively "mini-concerto" for violin, in which the soloist must negotiate several passages of "perpetual motion."

NOTES BY CHRISTOPHER MORRIS

* * * * *

PERSONNEL FOR VIVALDI

Violin I

Susan Cosco, Vancouver, British Columbia
Mary Ann Fujino, Burlington, Ontario
Sheldon Grabke, Springside, Saskatchewan
Barry Shiffman, Toronto, Ontario *
Peter Soltysiak, St. Catharines, Ontario
Paul Zafer, Don Mills, Ontario ++

Violin II

John Bailey, Toronto, Ontario
Krista Buckland, Toronto, Ontario **
Vivian Chon, Willowdale, Ontario
Jared Erhardt, Calgary, Alberta
Helen Hong, Toronto, Ontario
Elizabeth Johnston, Toronto, Ontario

Viola

Jonathan Craig, Oakville, Ontario +
Julian Fisher, Toronto, Ontario +
Jayne Maddison, Hamilton, Ontario
Nicholaos Papadakis, Toronto, Ontario

Cello

Yosuke Ozawa, Tokyo, Japan **
Robert Phillips, Mississauga, Ontario
Zoltan Rozsnyai, Toronto, Ontario

Double Bass

Jessica Monk, Toronto, Ontario

Harpsichord

Hélène Lerch, Berlin, West Germany

PERSONNEL FOR HINDEMITH

Violin I

Susan Cosco, Vancouver, British Columbia
Jared Erhardt, Calgary, Alberta
Mary Ann Fujino, Burlington, Ontario
Sheldon Grabke, Springside, Saskatchewan
Jayne Maddison, Hamilton, Ontario *
Barry Shiffman, Toronto, Ontario
Peter Soltysiak, St. Catharines, Ontario
Paul Zafer, Don Mills, Ontario

Violin II

John Bailey, Toronto, Ontario
Krista Buckland, Toronto, Ontario
Vivian Chon, Willowdale, Ontario
Helen Hong, Toronto, Ontario
Elizabeth Johnston, Toronto, Ontario
Dean Marshall, Calgary, Alberta

* Concertmaster ++ Associate Concertmaster
** Principal + Co-principal

* * * * *

NEXT CHAMBER STRINGS CONCERT

Sunday, March 20, 1988
David Zafer, conductor

Walter Hall at 8:00 pm

* * * * *

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- December 2 FACULTY OF MUSIC WOMEN'S CHORUS
Michael Coghlan, conductor
Works by LASSUS, MONTEVERDI, VAUGHAN WILLIAMS,
STRAVINSKY, BUCZYNSKI and KLEIN
Walter Hall 8:00 pm \$3 G.A.
- December 3 THURSDAY NOON SERIES
RECITAL
Program featuring music by student composers
Walter Hall 12:10 pm FREE
- December 4 U OF T GUITAR ENSEMBLE
Eli Kassner, director;
Timothy Phelan, conductor
Works by PACHELBEL, CORELLI, BACH, TCHAIKOVSKY,
PRAETORIUS, RODRIGO, MOUSSORGSKY and HAENDEL
Walter Hall 8:00 pm \$3 G.A.
- December 5 U OF T JAZZ ENSEMBLE
Phil Nimmons, director
An exciting evening of jazz
Works by JONES, McCONNELL, MENZA,
NESTICO, TAYLOR and NIMMONS
MacMillan Theatre 8:00 pm
\$5/\$3 students, seniors
- December 6 U OF T CONCERT BAND
Melvin Berman & Wayne Jeffrey, conductors
Works by SHOSTAKOVICH, JACOB, WAGNER, BENSON,
GRAINGER, PROKOFIEV, BARKER, IVES, AND ELGAR
MacMillan Theatre 3:00 pm \$3 G.A.
- December 7 U OF T CONCERT CHOIR
Robert Cooper, conductor
Works by BACH, WOLF, MOZART, ARGENTO,
HOLMAN and WILLAN
Walter Hall 8:00 pm \$3 G.A.
- December 10 THURSDAY NOON SERIES
RECITAL
Program featuring student chamber ensembles
Walter Hall 12:10 pm FREE